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Long Tall Dexter Life Of Dexter Gordon

Lol Henderson, Lee Stacey



Long Tall Dexter Life Of Dexter Gordon:

Jazz Research and Performance Materials Eddie S. Meadows, 1995 First Published in 1996 Routledge is an imprint of Taylor Francis an informa company Kerouac on Record Simon Warner, Jim Sampas, 2018-03-08 He was the leading light of the Beat Generation writers and the most dynamic author of his time but Jack Kerouac also had a lifelong passion for music particularly the mid century jazz of New York City the development of which he witnessed first hand during the 1940s with Charlie Parker Dizzy Gillespie and Thelonious Monk to the fore The novelist most famous for his 1957 book On the Road admired the sounds of bebop and attempted to bring something of their original energy to his own writing a torrent of semi autobiographical stories he published between 1950 and his early death in 1969 Yet he was also drawn to American popular music of all kinds from the blues to Broadway ballads and when he came to record albums under his own name he married his unique spoken word style with some of the most talented musicians on the scene Kerouac s musical legacy goes well beyond the studio recordings he made himself his influence infused generations of music makers who followed in his work from singer songwriters to rock bands Some of the greatest transatlantic names Bob Dylan and the Grateful Dead Van Morrison and David Bowie Janis Joplin and Tom Waits Sonic Youth and Death Cab for Cutie and many more credited Kerouac s impact on their output In Kerouac on Record we consider how the writer brought his passion for jazz to his prose and poetry his own record releases the ways his legacy has been sustained by numerous more recent talents those rock tributes that have kept his memory alive and some of the scores that have featured in Hollywood adaptations of the adventures he brought to the printed page Sophisticated Giant Maxine Gordon, 2020-09-15 Tenor saxophonist Dexter Gordon was one of the major innovators of modern jazz In a context of biography history and memoir Maxine Gordon has completed the book that her late husband began weaving his solo turns with her voice and a chorus of voices from past and present She shows that his image of the cool jazzman fails to come to terms with the three dimensional man full of humor and wisdom a figure who struggled to reconcile being both a creative outsider who broke the rules and a comforting insider who was a son father husband and world citizen **Play the Way You Feel** Kevin Whitehead, 2020-04-01 Jazz stories have been entwined with cinema since the inception of jazz film genre in the 1920s giving us origin tales and biopics spectacles and low budget quickies comedies musicals and dramas and stories of improvisers and composers at work And the jazz film has seen a resurgence in recent years from biopics like Miles Ahead and HBO s Bessie to dramas Whiplash and La La Land In Play the Way You Feel author and jazz critic Kevin Whitehead offers a comprehensive guide to these films and other media from the perspective of the music itself Spanning 93 years of film history the book looks closely at movies cartoons and a few TV shows that tell jazz stories from early talkies to modern times with an eye to narrative conventions and common story points Examining the ways historical films have painted a clear picture of the past or overtly distorted history Play the Way You Feel serves up capsule discussions of sundry topics including Duke Ellington s social life at the Cotton Club avant garde musical

practices in 1930s vaudeville and Martin Scorsese's improvisatory method on the set of *New York, New York*. Throughout the book Whitehead brings the same analytical bent and concise witty language listeners know from his jazz segments on NPR's *Fresh Air* with Terry Gross. He investigates well-known songs, traces the development of the stock jazz film ending, and offers fresh, often revisionist takes on works by such directors as Howard Hawks, John Cassavetes, Shirley Clarke, Francis Ford Coppola, Clint Eastwood, Spike Lee, Robert Altman, Woody Allen, and Damien Chazelle. *In All Play the Way You Feel* is a feast for film genre fanatics and movie watching jazz enthusiasts.

The Parisian Jazz Chronicles Mike Zwerin, 2008-10-01 In his Beat-like jaunt through the Parisian and European jazz scene, Mike Zwerin is not unlike Jack Kerouac, Mezz Mezzrow, or Hunter S. Thompson, writers to whom, for different reasons, he owes some allegiance. What makes him special is his devotion to the troubled musicians he idolizes and a passion for music that is blessedly contagious. Many jazz fans will know Mike Zwerin for his witty, irreverent, and undeniably hip music reviews and articles in the *International Herald Tribune* that have entertained us for decades. Based in Paris, or rather stuck there, as Zwerin likes to say, he has been a music critic for the *Trib* since 1979. Zwerin also had a distinguished career as a trombonist. When he was just eighteen years old, he was invited by Miles Davis to play alongside Gerry Mulligan, John Lewis, and Max Roach in the band that was immortalized as *The Birth of the Cool*. *The Parisian Jazz Chronicles* offers an engaging personal account of the jazz scene in Paris in the 1980s and 1990s. Zwerin writes lovingly but unsparingly about figures he knew and interviewed, such as Dexter Gordon, Freddy Heineken, Miles Davis, Bob Dylan, Chet Baker, Wayne Shorter, and Melvin Van Peebles. Against this background, Zwerin tells about his own life, split allegiances to journalism and music, and to America and France, his solitary battle for sobriety, a failing marriage, and fatherhood.

Jack Kerouac's On the Road Harold Bloom, 2004 Presents ten critical essays published between 1973 and 2001 on Jack Kerouac's *On the Road* and includes a chronology, a bibliography, and an introduction by Harold Bloom.

Jazz Eddie S. Meadows, 2013-10-23 *Jazz Research and Pedagogy* is the third edition of an annotated bibliography to books, recordings, videos, and websites in the field of jazz. Since the publication of the 2nd edition in 1995, the quantity and quality of books on jazz research, performance, and teaching materials have increased. Although the 1995 book was the most comprehensive annotated jazz bibliography published to that date, several books on research, performance, and teaching materials were omitted. In addition, given the proliferation of new books in all jazz areas since 1995, the need for a new comprehensive and annotated reference book on jazz is apparent. Multiply indexed, this book will serve as an excellent tool for librarians, researchers, and scholars in sorting through the massive amount of new material that has appeared in the field over the last decade.

Girls Don't Like Real Jazz Walter Kolosky, 2004 *Girls Don't Like Real Jazz* is the funniest book ever written about jazz and its place of importance in American culture. But *GDLRJ* is neither just funny nor just for American jazz fans. It is for anyone concerned that the United States is losing its cultural identity. The declining jazz business in America should be seen as a canary in a coal mine for our nation's overall decline. Jazz is being squeezed out by a modern culture that

is turning its back on its own rich history Through stories and suggestions on how to save jazz from impending doom jazz writer and social commentator Walter Kolosky argues that the loss of jazz is a foreign policy issue To let its American roots die away is tantamount to treason in Kolosky s opinion That being said the author believes that if the ship is destined to go down we may as well have a few laughs with our salt water The author is hopeful that maybe we can bail fast enough GDLRJ is a guide book for jazz fans and other socially conscious individuals to use in a battle to help save jazz Use it wisely ISBN 0 9761016 0 2

The Amazing Bud Powell Guthrie P. Ramsey,2013-05-28 Bud Powell was not only one of the greatest bebop pianists of all time he stands as one of the twentieth century s most dynamic and fiercely adventurous musical minds His expansive musicianship riveting performances and inventive compositions expanded the bebop idiom and pushed jazz musicians of all stripes to higher standards of performance Yet Powell remains one of American music s most misunderstood figures and the story of his exceptional talent is often overshadowed by his history of alcohol abuse mental instability and brutalization at the hands of white authorities In this first extended study of the social significance of Powell s place in the American musical landscape Guthrie P Ramsey Jr shows how the pianist expanded his own artistic horizons and moved his chosen idiom into new realms Illuminating and multi layered **The Amazing Bud Powell** centralizes Powell s contributions as it details the collision of two vibrant political economies the discourses of art and the practice of blackness

Texan Jazz Dave Oliphant,1996 While Texans Jazz includes Anglo Texan and Latino Texan musicians its great strength is its record of the historic contributions to jazz made by African American Texans

Encyclopedia of Music in the 20th Century Lol Henderson, Lee Stacey,2014-01-27 The Encyclopedia of Music in the 20th Century is an alphabetically arranged encyclopedia of all aspects of music in various parts of the world during the 20th century It covers the major musical styles concert music jazz pop rock etc and such key genres as opera orchestral music be bop blues country etc Articles on individuals provide biographical information on their life and works and explore the contribution each has made in the field Illustrated and fully cross referenced the Encyclopedia of Music in the 20th Century also provides Suggested Listening and Further Reading information A good first point of reference for students librarians and music scholars as well as for the general reader

New York Magazine ,1986-09-29 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine s consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea

Straight Life Art Pepper,Laurie Pepper,2024-09-17 Art Pepper 1925 1982 was called the greatest alto saxophonist of the post Charlie Parker generation But his autobiography **Straight Life** is much more than a jazz book it is one of the most explosive yet one of the most lyrical of all autobiographies This edition is updated with an extensive afterword by Laurie Pepper covering Art Pepper s last years and a complete and up to date discography by Todd Selbert

New York

Magazine ,1986-09-29 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine s consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea

Gyldendals bog om jazz Finn Slumstrup,2003 F rste del av boken tar for seg jazzens historie gjennom ti kapitler fra den spede begynnelsen p 1920 tallet og frem til i dag Annen del inneholder biografier spesialartikler om jazz og poesi kritikk film m m Videre inneholder oppslagsdelen femti biografier med CD anbefalinger oversikt over jazzfestivaler og klubber samt ordbok med over 100 begreper Boken er illustrert med sort hvitt fotografier av Jan Persson m fl Finn Slumstrup har bla v rt formann i Statens Musikk d i Danmark kanalsjef i Danmarks Radio og h yskoleleder Han har skrevet jazzanmeldelser og spiller selv

West Coast Jazz Ted Gioia,1998-10 From the Preface by Ted Gioia All of these musicians fought their way back over the next decade and their success in re establishing themselves as important artists was perhaps the first signal initially unrecognized as such that a re evaluation of the earlier West Coast scene was under way Less fortunate than these few were West Coasters such as Sonny Criss Harold Land Curtis Counce Carl Perkins Lennie Niehaus Roy Porter Teddy Edwards Gerald Wilson and those others whose careers languished without achieving either a later revival or even an early brief taste of fame Certainly some West Coast jazz players have been awarded a central place in jazz history but invariably they have been those who like Charles Mingus or Eric Dolphy left California for Manhattan Those who stayed behind were for the most part left behind The time has come for a critical re evaluation of this body of work With more than forty years of perspective since modern jazz came to California we can perhaps now begin to make sense of the rich array of music presented there during those glory years But to do so we need to start almost from scratch We need to throw away the stereotypes of West Coast jazz reject the simplifications catchphrases and pigeonholings that have only confused the issue So many discussions of the music have begun by asking What was West Coast jazz as if some simple definition would answer all our questions And when no simple answer emerged how could it when the same critics asking the question could hardly agree on a definition of jazz itself this failure was brandished as grounds for dismissing the whole subject My approach is different I start with the music itself the musicians themselves the geography and social situation the clubs and the culture I tried to learn what they have to tell us rather than regurgitate the dubious critical consensus of the last generation Was West Coast jazz the last regional style or merely a marketing fad Was there really ever any such thing as West Coast jazz If so was it better or worse than East Coast jazz Such questions are not without merit but they provide a poor start for a serious historical inquiry I ask readers hoping for quick and easy answers to approach this work with an open mind and a modicum of patience Generalizations will emerge broader considerations will become increasingly clear but only as we approach the close of this complex story after we have let the music emerge in all its richness and diversity By starting with some theory of

West Coast jazz we run the risk of seeing only what fits into our theory Too many accounts of the music have fallen into just this trap Instead we need to see things with fresh eyes hear the music again with fresh ears

Music in the 20th Century (3 Vol Set) Dave DiMartino,2016-04-15 This is an examination of the crucial formative period of Chinese attitudes toward nuclear weapons the immediate post Hiroshima Nagasaki period and the Korean War It also provides an account of US actions and attitudes during this period and China s response *Jazz Journal International* ,2006

One-Shot Harry Gary Phillips,2022-04-12 Race and civil rights in 1963 Los Angeles provide a powerful backdrop in Gary Phillips s riveting mystery about an African American crime scene photographer seeking justice for a friend perfect for fans of Walter Mosley James Ellroy and George Pelecanos LOS ANGELES 1963 Korean War veteran Harry Ingram earns a living as a news photographer and occasional process server chasing police radio calls and dodging baseball bats With racial tensions running high on the eve of Martin Luther King s Freedom Rally Ingram risks becoming a victim at every crime scene he photographs When Ingram hears about a deadly automobile accident on his police scanner he recognizes the vehicle described as belonging to his good friend and old army buddy a white jazz trumpeter The LAPD declares the car crash an accident but when Ingram develops his photos he sees signs of foul play Ingram feels compelled to play detective even if it means putting his own life on the line Armed with his wits his camera and occasionally his Colt 45 One Shot Harry plunges headfirst into the seamy underbelly of LA society tangling with racists leftists gangsters zealots and lovers as he attempts to solve the mystery Master storyteller and crime fiction legend Gary Phillips has filled the pages of One Shot Harry with fascinating historical cameos wise cracks tenderness and an edge of your seat thrill ride of a plot with consequences far beyond one dead body [Jazz - en musikalsk guide](#) Finn Slumstrup,2007

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